



# ANDREW WYETH and N.C. WYETH



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# ANDREW WYETH and N.C. WYETH

## *Puritan Cod Fishers*

1947

oil on canvas

108 ½ x 157 ½ in. (275.5 x 400 cm)



**WATCH VIDEO**

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### PROVENANCE

MetLife, Inc. Corporate Collection (Commissioned for New York offices)  
Heather James Fine Art

# — IMPORTANT FACTS

- *Puritan Cod Fishers* is an exceedingly rare example as the concept was begun by N.C. Wyeth, then the painting was completed by his son, acclaimed American painter Andrew Wyeth.
- According to the catalogue raisonné compiled by The Brandywine River Museum of Art, the preliminary drawing for *Puritan Cod Fishers* was completed by N. C. Wyeth prior to his death in October 1945. The entry records an image of the sketch as well as the artist's inscriptions and its title, *Puritan Cod Fishers*, characterized by the catalogue as 'alternate'.
- The large-scale canvas is a unique work that Andrew Wyeth later recalled was painted solely by his hand, a demarcated collaboration of the father's design and composition brought to fruition by a remarkable son's execution.
- Andrew likely deepened the hues of the restless sea more so than his father might have, a choice that appropriately heightens the perilous nature of the task.

# DETAIL IMAGES





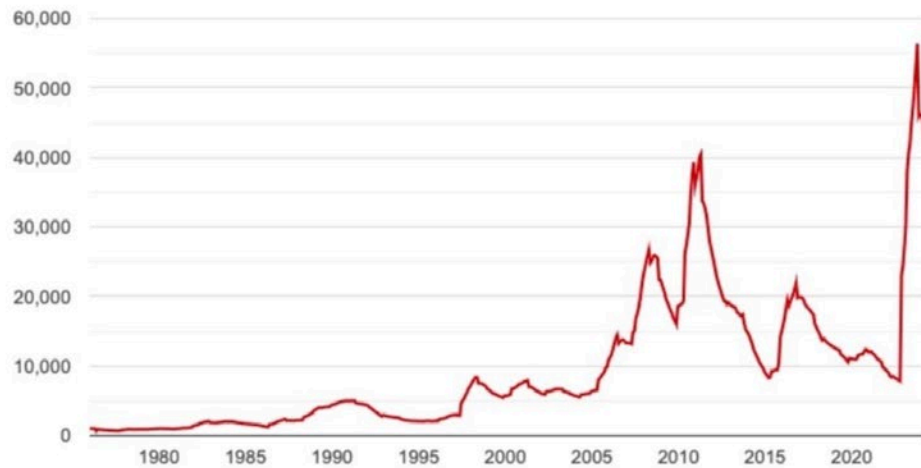


# MARKET ANALYSIS

Andrew WYETH	
Statistical Analysis	
Number of lots	535
Change from 1/1976 - 4/2024	+4061.9%
Compound Annual Growth Rate	7.9
Revaluation	
Input value	0 USD
Revalue date	01/1976
Revaluation	0 USD

100% (median)-USD (Nominal terms)

AMR | Art Market Research



The graph prepared by Art Market Research shows that since 1976, paintings by Andrew Wyeth have increased at a 7.9% annual rate of return.

The record price for N.C. Wyeth at auction was set in 2018 when *Portrait of a Farmer*, a smaller painting from 1943, sold for nearly \$6M. No N.C. Wyeth paintings on this monumental scale have appeared at auction.

*Puritan Cod Fishers* is an exceedingly rare example as the concept was begun by N.C. Wyeth, then the painting was completed by his son, acclaimed American painter Andrew Wyeth.

The highest price at auction for an Andrew Wyeth painting is over \$23.2 million USD.

# TOP RESULTS FOR N.C. WYETH AT AUCTION

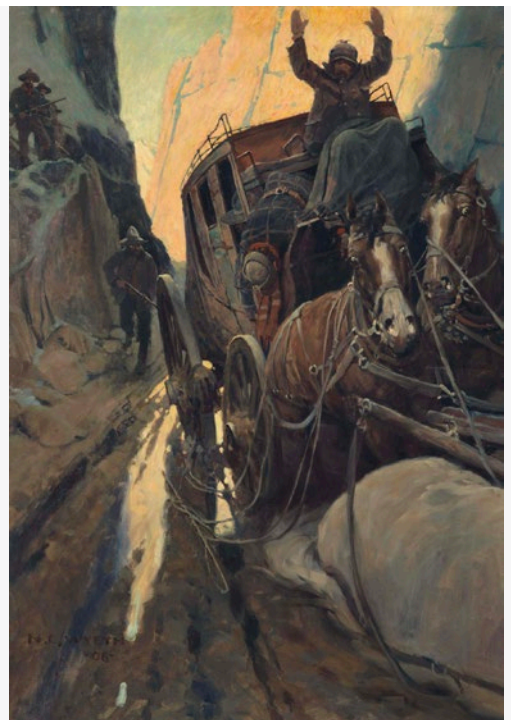


*Portrait of a Farmer*  
(*Pennsylvania Farmer*)  
1943  
oil on canvas  
40 x 60 in. (101.6 x 152.4 cm)

**Sold at Sotheby's New York:  
May 2018 for \$5,985,900**

*Hands Up!*  
1906  
oil on canvas  
43 x 30 in. (109.2 x 76.2 cm.)

**Sold at Christie's New York:  
November 2016 for \$4,951,500**



# TOP RESULTS FOR N.C. WYETH AT AUCTION



*Indian Love Call*

1927

oil on canvas

46 x 69 ¼ in. (116.8 x 175.9 cm.)

**Sold at Christie's New York:  
October 2020 for \$3,510,000**

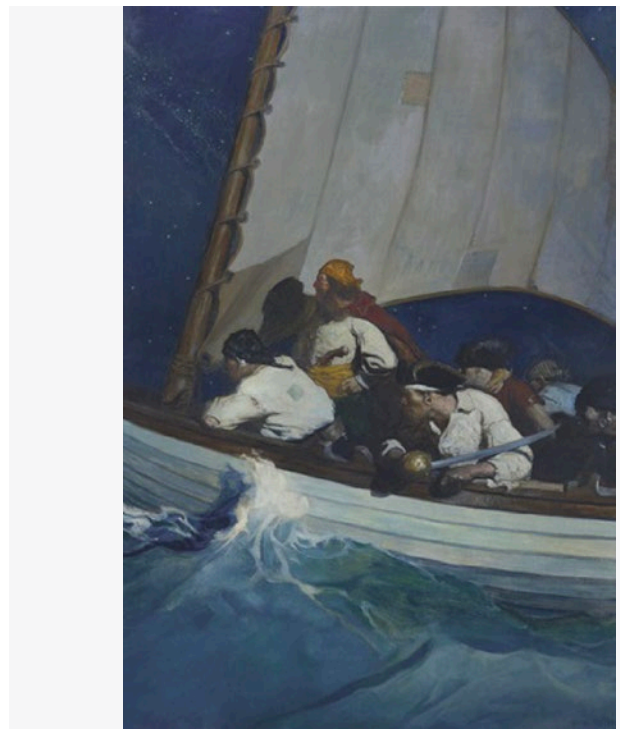
*"Oh, Morgan's men are out for you;  
and Blackbeard--buccaneer!..."*

1917

oil on canvas

50.2 x 35 in. (127.6 x 88.9 cm.)

**Sold at Christie's New York:  
November 2019 for \$2,295,000**



# TOP RESULTS FOR ANDREW WYETH AT AUCTION



*Day Dream*

1980

tempera on panel

19 x 27 ¼ in. (48.3 x 69.2 cm)

**Sold at Christie's New York:  
November 2022 for \$23,290,000**

*Ericksons*  
1973  
tempera on panel  
42 x 38 in. (106.6 x 96.5 cm)

**Sold at Christie's New York:  
May 2007 for \$10,344,000**



# TOP RESULTS FOR ANDREW WYETH AT AUCTION



*Above the Narrows*

1960

tempera on panel

48 × 32 in. (121.9 × 81.2 cm)

**Sold at Christie's New York:  
December 2009 for \$6,914,500**

*Off Shore*  
1967  
tempera on fiberboard  
21 ¼ x 651 ½ in.  
(54.1 x 175.9 cm)

**Sold at Christie's New York:  
May 2010 for \$6,354,500**



# N.C. WYETH PAINTINGS IN MUSEUM COLLECTIONS



## Metropolitan Museum of Art New York

*The Lobsterman (The Doryman)*  
1944

tempera on wood

23 ¼ × 47 ¼ in. (59.1 × 120 cm)

## Brandywine Museum of Art, Chadds Ford, Pennsylvania

*Island Funeral*  
1939

tempera and oil on hardboard

44 ½ × 52 ¾ in.  
(113 × 133 cm)



# N.C. WYETH PAINTINGS IN MUSEUM COLLECTIONS



## Peabody Essex Museum Salem, Massachusetts

*They Took Their Wives with Them  
on Their Cruises*

1938

oil on board

34 × 24 in. (86.4 × 61 cm)

## Brandywine Museum of Art, Chadds Ford, Pennsylvania

*Our lives depended upon our  
helmsman*

1940

oil on hardboard

30 × 20 ½ in. (76.2 × 52.1 cm)



"I hope the time will never come when I shall feel satisfied. To reach the goal of one's ambitions must be tragic."

**N.C. Wyeth**

# HISTORY



N.C. Wyeth painting the Metropolitan Life Insurance Company Murals, 1941

Before there was television and of a time when film was still in its infancy, N. C. Wyeth's illustrations electrified the stories he visually shaped and annotated. As a young reader of "Treasure Island," who can deny the urgency to read on to the next glossy illustration? Or, in excited anticipation, thumb through the pages repeatedly to the pictures ahead, so alive and vivid and full of bravado?

In 1939, The Metropolitan Life Company offered Wyeth a commission of a different sort; a series of canvas murals that would rely less on bravado perhaps, but instead, a deep sense of time and place. They would offer an energetic and grand vision and express the spirit of national pride by celebrating the strong values that express what it means to be American. Wyeth was thrilled. The fourteen mural panels he agreed to produce would bring the world of Pilgrims to

glowing life and “serve as a graphic and dramatic expression of the spirit of New England” (Douglas Allen, et al., *N. C. Wyeth: The Collected Paintings, Illustrations, and Murals*, pg. 169). Wyeth, an artist of unparalleled skill and fully invested in the authenticity of the characters that populate his narratives, relished the opportunity to convey the pride he felt toward his ancestral past.

“The romance of early colonization, especially that of the Pilgrims in Massachusetts, had always excited me. My ancestor, Nicholas Wyeth, came from Wales to Massachusetts in 1647. The spirit of early days on the Massachusetts coast was an oft-discussed subject in my home. I was born in Needham, not far from the town of Plymouth, to which I made many pilgrimages during my boyhood, spending thrilling days in and around that historic territory. With this as a background, it was natural that in my mind and heart should fly to Plymouth and to the Pilgrims as a fitting subject for a series of New England paintings. If then, the warmth and appeal of these paintings is apparent to those who study them, it is principally because they are, in some related way, a statement of my own life and heritage.” (Douglas Allen, et al., *N. C. Wyeth: The Collected Paintings, Illustrations and Murals*, pg. 171)



Composition drawing

Metropolitan Life lobby  
with murals by N.C. Wyeth



N.C. Wyeth had achieved preeminence as a mural painter earlier in the 1930s. But the scale and scope of the so-called “New England Series” is a landmark achievement. The story he tells is of shared community, of family, of differing cultures, and courage in the face of great adversity. Installed throughout the common areas of the company’s North Building New York headquarters on Madison Square, the panels were placed at eye level so that they not only served as companions for hundreds of MetLife employees but as invitations to enter the scenes vicariously. The murals remained virtually unseen by the public until 1986 when they were removed, conserved, and exhibited at the Heckscher Museum in Huntington, New York. Still later, in 1991, reproductions of the murals inspired an author to write an accompanying text for *N. C. Wyeth’s Pilgrims*, a landscape-formatted storybook that utilizes reproductions of the panels to illustrate the bravery of one hundred and two passengers who arrived, and whose ranks were reduced by half their number the first winter, weathered illness, privation, and adversity of every kind to endure and become what is essentially the founding of America.

Wyeth was to devote much of his last years to the Metropolitan Life murals. Yet he was not destined to see its completion when his life ended tragically on a railroad crossing during a morning drive in October 1945. Intent upon seeing his father’s final project finished, son Andrew and son-in-law, John W. McCoy completed the remaining four murals — a fitting memorial to perhaps the greatest American artist of the golden age of illustration.